

The Florida Bibliophile

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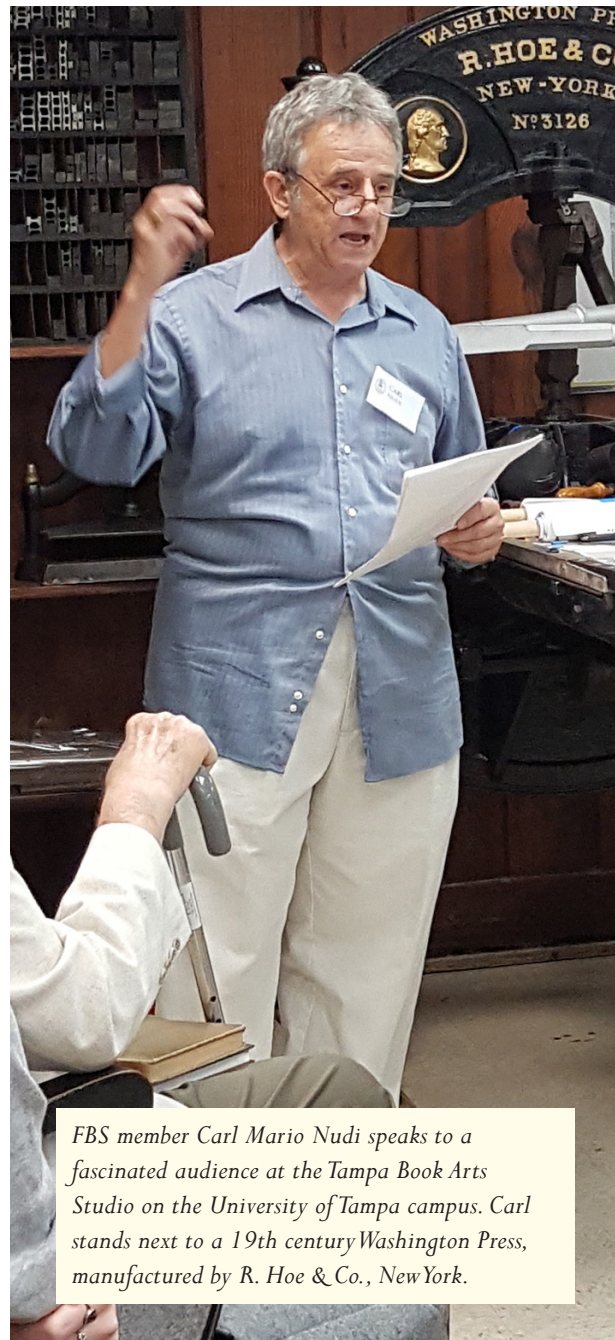
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Deadline for the April newsletter is
March 31, 2017.

See page 18 for details.

Membership in the Fellowship of American Bibliophilic Societies is included with your FBS membership. The FABS newsletter is now electronic as well as in print. Access a PDF of the latest FABS newsletter [here](#).



FBS member Carl Mario Nudi speaks to a fascinated audience at the Tampa Book Arts Studio on the University of Tampa campus. Carl stands next to a 19th century Washington Press, manufactured by R. Hoe & Co., New York.



Florida Bibliophile Society
A community of book lovers

Minutes of the Florida Bibliophile Society February Meeting

February 19, 2017

For the February meeting of the Florida Bibliophile Society, we were invited to the Tampa Book Arts Studio (TBAS) on the University of Tampa campus to hear a presentation by FBS member Carl Mario Nudi. Carl currently serves as printing coordinator at TBAS, and his experience for that position is 40 years as a newspaper printer.

We assembled at the building on Edison Avenue that houses TBAS between 1 pm and 1:30. The print shop was immaculate, well lit, and beautifully organized. Before we began our meeting, we mingled, met guests, and shared some refreshments. The room adjoining the print shop houses the TBAS library and archives (the 30+ year archives of FBS are housed there). The nice folks at TBAS had set up several tables in the library on which they had arranged used and rareish books for sale. The way to a bibliophile's heart...

In the print shop, chairs were set up to face a 19th century Washington Press, manufactured by R. Hoe & Co. of New York. TBAS has restored a number of antique presses for the use of the students and artists that work in the facility.

Fittingly, the Washington Press was Carl's lectern, and when we were called to order at around 1:45 pm, Carl spoke engagingly about the history of the codex – what we now think of as a book – and about its development from, and advantages over, its predecessor literary technologies, such as the clay tablet, chisled stone, and the papyrus scroll.

Carl also spoke about modern book production in the sense of the printing practices that began with Gutenberg in the 1400s. As a case in point, he discussed the TBAS printing of *The Rich Mouse*. (Carl had set up a display table with copies of *The Rich Mouse* and materials related to its production.)

Following Carl's presentation (which appears in its entirety, below), we were offered a special treat – Carl and Josh (see the presentation) had set up two of the TBAS presses so that all the attendees could print a memento of the occasion: a small poster and two book marks. Read more about that part of the afternoon following Carl's presentation.

We adjourned around 3:30 pm. We left with books, our freshly printed mementos, and a new appreciation for what goes into the printed page.



Carl Mario Nudi presents a personal history of the book to an attentive audience at the Tampa Book Arts Studio.

*February Minutes, continued***Carl Mario Nudi – A Personal History of the Book****Welcome to the Tampa Book Arts Studio**

[Carl introduced himself, Joshua Steward, and Josey Bready. Josh has formal training in letterpress printing and works at TBAS. Josey is a staff assistant who helps run the business side of TBAS.]

For those who are not familiar with Tampa Book Arts Studio, let me tell you a bit about it.

TBAS is a letterpress laboratory and teaching resource for the University of Tampa (UT). The course, Printing, Publishing and Book Design, is taught in the studio. TBAS is also something of an archive for printing equipment and sundries, and at times, we produce small edition books and letterpress ephemera.

The studio is under the direction of Dr. Richard Mathews, Dana Professor of English and director of UT Press. Richard has been involved in letterpress since his youth, and at one time, was one of the founders of a letterpress collaborative called Konglomerati Press in Pinellas County.

The connection between the Florida Bibliophile Society and Tampa Book Arts Studio begins at Konglomerati Press over 30 years ago. Early in FBS's life, a contact was made, and members began to meet occasionally in Konglomerati's print shop. They even participated in producing a letterpress keepsake. Richard's equipment from Konglomerati became the core of the Tampa Book Arts Studio when it started at the university in late 1980s, and many FBS members continued to be involved, especially Lee Harrer. Lee has made substantial contributions from his personal collection and through purchases to the Tampa Book Arts Studio special collections at the university library.

As Richard puts it, "Konglomerati had started in 1971, so we were already around for a long time when the FBS got going [in 1983] – but we have been tag-teaming the cause of good books and fine printing for a long time now!"

Around 1998, Henry Wehle and his brother, Gerry, closed their printing operation on Kennedy Blvd. and heard about the small press at UT that Richard

was heading up. They offered their equipment, but there was not enough room for it. The university found a larger space for TBAS in an old paper warehouse that the library was using as an annex, and it was in those quarters until the university decided to tear down the building to construct a lacrosse field in 2011. At that time, TBAS moved to its current location. Since then, we have acquired several other pieces of equipment and other printing-related items.

My History of Communications

After the development of language, information that was to be communicated on a consistent basis was done through storytellers. Eventually, writing and putting thoughts and information on some form of material was developed, first through pictographs, then through various alphabets.

Over the years, many materials have been used to record these pictographs and alphabets: stone, bamboo, silk, clay and wax tablets, papyrus, parchment or vellum, paper, and any number of other substances.

- Early examples of stone writing are cave drawings and the Rosetta Stone.
- Bamboo and silk were used in China and other Asian countries around 400-300 BCE.
- Clay tablets were first used in the third millennium BCE.
- Papyrus was developed in Ancient Egypt around 2400 BCE.
- People began making parchment or vellum from the skins of sheep or calves around the third century BCE.
- Paper was first made about 105 CE in China and spread west with the trade routes and wars in the 1200s.

Each of these materials used in communication had its problems.

- Stones were too heavy
- Clay tablets were cumbersome and could break

February Minutes, continued

- Parchment was expensive and time consuming to make

In the end, paper seemed to be the right stuff.

The Idea of a Book

Having one or two clay or wax tablets lying around may have been manageable, but most of the time, the tablets were used for business transactions such



Clay table, Mesopotamia, c. 3000 BCE. Written in Sumerian cuneiform, the text is an administrative account of barley distribution with cylinder seal impression of a male figure, hunting dogs, and boars.

as inventory or accounting, so they would start to take up a lot of space. Keeping them in order was a challenge, and in the case of the clay tablets, keeping them in one piece was sometimes a problem. If they were dropped they could shatter.

Regarding the wax tablets: all your data could be lost if you left your wax tablet in the sun.

And stone was simply too hard to prepare, too hard to carve, and too heavy to carry.

About 4000 BCE, the Egyptians came up with the idea of putting information on papyrus. It was lighter and easier to write on, file, and transport.

The development of the scroll around 2400 BCE helped with organizing several written documents into one document. It could be considered the



Facsimile of the the Book of Isaiah, Dead Sea Scrolls, c. 100 BCE

kindling of the idea of a “book.” But scrolls had their shortcomings. Trying to find a specific reference or inscription was cumbersome and time consuming.

[Carl had created a scroll by taping the pages of a book to a continuous roll of paper, and with the help of a volunteer or two, he demonstrated the challenge of locating a specific page.]

Because of this inconvenience it was only a matter of time before some overworked librarian decided to

cut those scroll columns into individual pages.

Each sheet of written material could be stacked into piles of similar information. But that system had its problems, too. I imagine libraries and offices looked a lot like my desk: stacks of papers on top of other stacks, and me searching through these piles to find that one letter I need at the moment, disorganizing the rest of the pile as I search....

Also, imagine that page of a two-page letter is on top of the letter I’m looking for, and it gets separated from page two, forcing another hunting game some day down the line. And what about transporting those piles of written documents?

[Carl had prepared a stack of numbered pages which he carried over to someone in the front row when he “accidentally” dropped them.]

Oh my gosh. What a mess. I’m sure this happened more than once over the centuries.

I imagine that this happened a few times at some Buddhist monastery before some bright novice training to be a monk thought about tying a ribbon around the stacks but that only solved the transportation problem. Accessing the right page – perhaps after a careless user disordered the pages – was still a challenge.

Luckily, someone came up with the bright idea of binding the individual pages into one volume. Easy to carry, easy to access the information within, easy to keep everything in order.

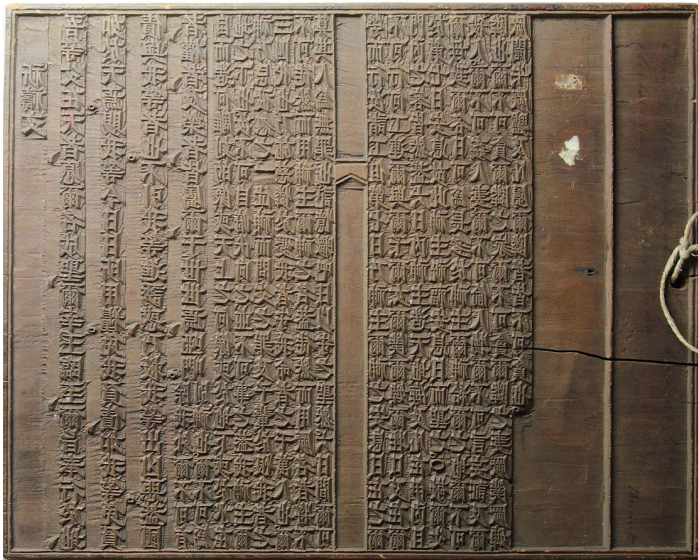
The Japanese may have been the first to do this, but their style of binding was awkward and made it difficult to read the inside words closest to the binding.

[Carl presented an example of a Japanese stab binding.]

By the time bookbinding arrived in the West, the idea of writing on all four sides of a sheet folded in two became popular. These folded sheets could be sewn together – add a hard cover to protect the



Modern example of stab binding: d’un monde flottant (of a floating world), photobook by Oliver Zenklusen, 2012 ([video](#))

February Minutes, concluded

Chinese printing block, carved wood. 19th century. The text is a Chinese translation of the Lord's Prayer ([Serica](#), a blog about old Chinese books).

pages, and the codex was born.

This process also became more sophisticated as book production spread across Europe, mostly through the religious monasteries. An ingenious monk decided to insert one folded sheet into another, sew them together into a pamphlet form and then bind these gatherings into the book.

Of course, the information in these books was all handwritten, that is until the Chinese developed block printing in 868 CE.

This form of imprinting an image or text onto a page arrived in Europe around 1418 and was used mostly to produce playing cards and religious cards of saints. (How ironic that printing satisfied the needs of saints and sinners.) The plates used for printing were made by carving the entire page image into a piece of wood. If there was a typo, the carver would have to either start over, chisel out the error and add a correction, or cover up the mistake with some kind of graphic element.

Then, in the 1450s, Johannes Gutenberg, who many printers revere as a saint, developed movable type and a specialized printing press, adapted from a wine press. (Printers have been known to tip a few!)

Gutenberg had been a goldsmith and was familiar with casting metal to produce minute and precise images. He had the bright idea of casting individual letters in lead, then assembling each letter into

words, then into lines, and then into columns.

[Carl passed around some samples of metal type. He also demonstrated how to use a composing stick.]

Columns of text assembled on the composing stick would be transferred to a metal frame called a printing form, where they would be "locked up" and placed onto the flat "bed" of the press. Ink would be placed on the top surface of the letters with an inking ball. Then, a piece of paper was laid on top of the inked "form," the form was slid under the "platen," and the press was screwed down tight. The pressure would transfer the ink from the type to the paper.

As a side note: Gutenberg is best known for his 42-line Bible, known as the Gutenberg Bible, which was completed in 1455. About 180 copies were printed,



In this image taken from a woodblock, two printers operate a Gutenberg-style press. On the left, a worker removes a freshly printed page. On the right, the worker uses ink balls to apply ink to the type, in preparation for the next impression.

most on paper and some on vellum. Gutenberg developed an elaborate typeface that resembled the letters written by monks on manuscripts. After printing, the pages were decorated with paintings, called "illumination." Each book was a work of art.

It was very time consuming to produce books by printing a page at a time. By folding the pages in two, two pages could be printed at once, allowed to dry, and then the pages on the other side of paper or parchment could be printed. However, if a larger piece of paper was folded twice, then four pages could be printed at one time. As you can imagine, this saved a lot of time and labor. Eventually, printers began printing eight and then 16 pages on each side of a sheet of paper, then cutting out the

February Minutes, concluded

pages and putting them together into signatures.

In the 1600s and 1700s, labor- and time-saving innovations were continuously added to Gutenberg's wooden press design. For example, the screw of the wine press was replaced with a lever, speeding up production by allowing the printer to make an impression by pulling the lever across the front of the press one time.



The Washington Press at Tampa Book Arts Studio

The Washington Press you see before you is the product of these many years of innovation. It's the oldest piece of equipment at TBAS — it was built in 1848. But something that makes it even more special is that it belonged to J. J. Lankes, a renowned wood cut artist and printer. TBAS has a special connection to Lankes.

Lankes was born in 1884 in Buffalo, New York. He became an engineer, but he loved art and took up painting. He eventually started to print with wood blocks in 1917 and continued refining his work for the rest of his life. He cut his last wood block in 1958.

Lankes developed a reputation for the quality and creativity of his woodcut illustrations, which attracted the attention — and commissions — from

some of America's most famous writers, including Robert Frost and Sherwood Anderson.

Influenced by William Morris and the Arts and Crafts Movement, Lankes would make prints of his woodcuts for the book publishers on this antique Washington hand press that he purchased in 1919 instead of some modern mechanical press.

After his death, his son, J. B. Lankes used this press to reproduce all of his father's remaining woodcuts. He eventually decided to donate it to the University of Richmond through a friend, Welford Taylor. Welford was an English professor at Richmond and the university's J.J. Lankes scholar.

Not having any room or a printing program at the university, Welford, who worked with Sean Donnelly, associate director of University of Tampa Press, to republish Lankes "A Woodcut Manual," offered it to TBAS on loan in 2006. It's been here ever since.

Being the artist type, Lankes tried his hand at other media, including short-story writing. Welford found the unpublished manuscript of a fable of two mice, "The Rich Mouse," in a trove of papers that Lankes' son, J.B., had given him.

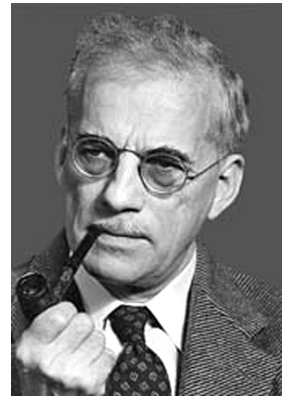
J.B. also gave Welford prints of two woodcuts his father made to accompany the story.

Welford broached the of publishing "The Rich Mouse" on the Lankes press with Richard Mathews. After about 10 years of discussions and interruptions, the stars aligned, and plans were drawn up to do the project.

Then the work started! A bunch of decisions had to be made:

- What typeface to use
- What size and how many pages
- What kind of paper
- What additional illustrations to use and getting them into engraved form
- What was the edition run
- Binding
- Marketing

And last, but not least:



Julius John Lankes

February Minutes, concluded

- How to pay for it!

Answering these questions required us to make several prototypes. When everything was decided, Robert Oldham began to handset the type at his home in Costa Rica. When it was ready, he flew to Tampa with about 75 pounds of composed type.

I told you earlier about printing several pages on



Robert Oldham, compositor of *The Rich Mouse*, operates the Washington Press.

one sheet of paper – the plan for how to do that is called imposition – and we started immediately to work that out. We started printing in August of 2015. There were several problems to work out, but we finished in about four weeks and the signatures were sent off to David Barry at Griffin Binding.

In the end, we printed *The Rich Mouse* and a second



Bookbinder Dave Barry sits at a work table, preparing to bind *The Rich Mouse*.

book to accompany it, a companion volume that contains supplementary materials, photos, facsimiles – lots of good stuff!

I hope you learned something today, and to send you all home happy, Josh will take about two or three of you at a time to print your own keepsake of this day on two of our presses, the c. 1940s Vandercook flatbed cylinder and the 1865 Hoe Washington handpress.

While you are waiting your turn at the presses, please enjoy the refreshments and participate in the book sale in the conference room/library.

I'll be hanging around to answer any questions.

Thank you!



Metal printing plates were prepared to print the illustrations in *The Rich Mouse*.

Printers for a Day



As a special treat for our afternoon visit to the Tampa Book Arts Studio, Carl and Josh Steward set up two of the presses at Tampa Book Arts Studio – the c. 1940s Vandercook flatbed cylinder and the 1865 Hoe Washington handpress – and they assisted everyone in attendance to print keepsakes of the day: two book marks on the cylinder press and a small poster on the handpress.



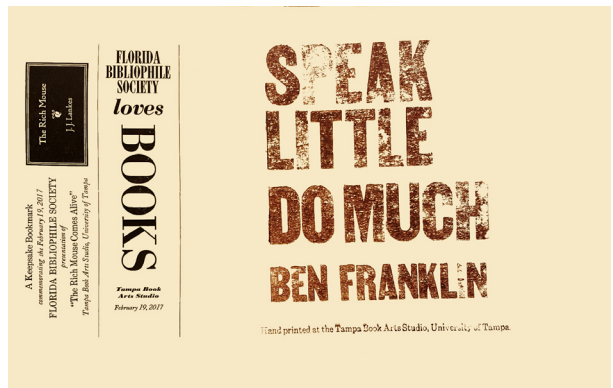
Two volunteers prepare to lower the tympan (that holds the paper) onto the bed of the handpress. The type is in the bed of the press and is already inked.



The tympan and press bed have been slid under the platen. It takes a bit of effort to pull the bar that lowers the platen and presses the paper onto the type.



The type and printing plates are locked into the bed of the cylinder press. Turning the crank on the left sets the whole thing in motion: as the ink rollers and impression, or platen, cylinder travel over the type and plates, the type is inked by the ink roller; at the same time, the paper is pulled around the platen cylinder and pressed against the type.



The keepsakes printed at the Tampa Book Arts Studio included a bookmark commemorating the publication of *The Rich Mouse*, a bookmark commemorating the FBS visit, and a small poster with a saying of Ben Franklin. The poster was printed from type that had not been reinked, creating a distinctive “distressed” appearance. Full size: 11 in. by 17 in.



Emma Gregory Wins Lee J. Harrer Student Book Collecting Contest

The Florida Bibliophile Society is pleased to announce the winner of the first annual Lee J. Harrer Student Book Collecting Contest. Emma Gregory, an Eckerd College freshman biology major, wrote an essay judged best of the excellent submissions by the contest committee.

Students were asked to write a 500- to 1,000-word essay about their book collection or book collecting interests. Contest announcements were distributed at four Tampa-St. Pete colleges in January 2017. Submissions were judged by the contest committee: FBS vice president Jerry Morris, FBS secretary and USF adjunct professor of English literature Gary Simons, and FBS member

Jaya Ahmad, who is a student at USF. The committee selected Emma's essay as the best, but they awarded four essayists an honorable mention: Jordyn Meltzer (USF), Josie Bready (UT), Elan Justice Pavlinich (USF), and Rachael Shields. All five students were given FBS memberships through May 2018.

This contest is named after Lee J. Harrer, a founding member of the Florida Bibliophile Society and an accomplished bibliophile. Lee collects in several areas and has assembled impressive collections related to books about books, Brazil, baseball, Chicago, and London, UK. His Books about Books Collection alone includes thousands of volumes,

with significant dollar value. The collection includes type catalogs, ephemera, rare letterpress books, and more. Lee has been working with the University of Tampa library to donate this collection, and so far,

several thousand have been transferred.

Our winner, Emma, learned about the contest from a flyer posted on a bulletin board in the copy center at the Eckerd College Library. According to Emma, it's one place where all you have to do is stare at the bulletin board while the copier is running. The contest committee felt that, therefore, Eckerd College Library would be the perfect spot to hold the award ceremony, which was held on Monday, February 27,

at 4:15 pm. Our thanks to Eckerd College Library director Lisa Johnston and librarian Nancy Schuler, and administrative assistant Daun Fletcher for their hospitality and help in coordinating this event.

Happily, Emma's mother and sister, Kirsten and Caroline, were in town for a family weekend at Eckerd College and were able to delay their flight back to Seattle for a day so that they could join us for the ceremony. A reporter from Eckerd Media Relations was on hand to conduct interviews and take photographs.

A proud day for Emma, her mother, Eckerd College, and the Florida Bibliophile Society!



Lee Harrer presents the Lee J. Harrer Book Collecting Contest's top prize, a check for \$500, to Emma Gregory. Emma will present her essay at the FBS Annual Banquet in May.



A few ceremony attendees pose with Emma in a group shot, left to right: Joan Sackheim (FBS), Emma Gregory, Jerry Morris (FBS), Caroline Gregory, Charles Brown (FBS), Lee Harrer (FBS), Kirsten Gregory, and Nancy Schuler (Eckerd College librarian and assistant professor).

Finding the Perfect Speaker's Gift

by Jerry Morris, FBS vice president

Speaker gifts have become a tradition at FBS. For our guest speakers, our president, Charles Brown, and I strive to find the perfect gift as an appreciation for many outstanding speakers. Charles produces an exquisite bookplate, usually framed, that commemorates the occasion. And I try to find the perfect book for their library.

I think we've done fairly well this year. For Gary Simons (Sept. 2016), I found a book on Victorian homes. To Elenora Sabin (Oct. 2016), I gave a time-travel book by Audrey Niffenegger. Chris Sherman (Nov. 2016) collects architecture books, and I gave him a facsimile edition of a classic book on architecture, first published in 1611. As for Terry Seymour (Jan. 2017), I knew he needed a checklist of the Arthur G. Rippey Collection of books related to Johnson and Boswell for his reference library. I was pleased to give him my copy (as the only other copy available was listed at \$150!).

One of the most perfect gifts I've given so far was a book for Peter Meinke (Mar. 2016). This essay from his blog, [Poet's Notebook*](#), describes beautifully why we become bibliophiles and why "the perfect gift" is so meaningful.

Poet's Notebook: On the love of books — and libraries

A gift evokes a shared love for both writing and the written word.

PETER MEINKE — MAY 12, 2016 3 PM

I never met a library I didn't like.

—William Stafford in "The Art of Poetry,"
Paris Review, issue # 67.

Recently I was invited to read at the Seminole Community Library to the Florida Bibliophile Society. That was a fine combination. Poets (well, all writers, I suppose) love libraries; when I see a book of mine in a library, I think, "Good; you've found a home." And bibliophiles — people who love and collect books — are by definition friends of ours. At the end of the reading, they gave me a present that suggested they were clairvoyant as well.



Peter Meinke accepts a copy of *A Wordsworth Anthology* from FBS vice president Jerry Morris.

The gift was a small but handsome hardcover book, *A Wordsworth Anthology* — an unexpected trifecta of sorts. First, not only do I love many of Wordsworth's poems, but — as I've written here before — visiting his home in England's Lake District led Jeanne and me to move into our tree-covered cottage and fill our yard with the azaleas that enrich our lives every day.

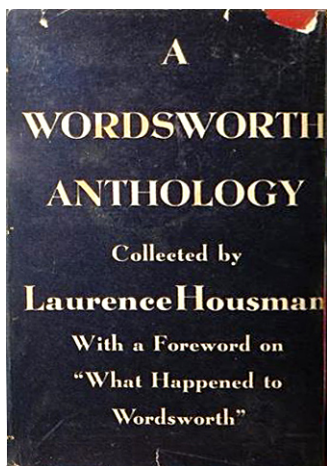
The second bonus of the anthology is its long introduction by Laurence Housman. I remembered his name immediately: He founded England's most "radical and progressive" bookstore, Housman's Bookshop in King's Cross, London, not far from where we lived with Eckerd [College] students on Gower Street. I'm happy to say it's still going strong; it recently held a reading/signing of *Royal Babylon; The Case against the Monarchy*, a prose-poem by Heathcote Williams. In today's fractious political atmosphere, America could use more bookstores like this.

Housman was the younger brother of poet A. E. Housman (1859-1936), the author of "A Shropshire Lad," with its memorable lines, among others,

Oh many a peer of England brews
Livelier liquor than the Muse,
And malt does more than Milton can
To justify God's way to man.

Although Laurence gives Wordsworth great

* Reprinted with the kind permission of Peter Meinke.

Perfect Speaker's Gift, continued

praise, his wit is reminiscent of his older brother's when he criticizes the poet's late conservatism, singling out a sonnet sequence defending capital punishment ("Sonnets Upon the Punishment of Death"), which "tends to make you dislike God and man about equally."

But the biggest surprise of the anthology was its origin.

It's from the estate of one of my favorite poets, William Stafford (1914-1993) – Oregon's long-term Poet Laureate and, in 1970, the Poetry Consultant to the Library of Congress – inscribed to him by John Gross, his roommate at the Iowa Writing Workshop. Stafford's most famous poem is "Traveling Through the Dark," about meeting a pregnant dead deer on a dangerous curve. But he was equally famous for his amazing work habits, getting up in the dark every morning, writing thousands of poems that resulted in 57 books!

I saw these habits the first time I met him, at a poetry festival in Abingdon, Va., where we were scheduled to read. The night we arrived, we stayed up late at the hotel bar, chatting about mutual friends and politics (he was a conscientious objector in World War II – we had lots to talk about). At 8 a.m., I staggered down to breakfast (we were on a panel at 9), and there was Bill, polishing up a poem he had already written about a meeting with the night watchman. "I have wasted my life," I said to him, quoting a line from James Wright and shaking my aching head.

At the panel, Stafford told the students that a writer's job was to "write day in and day out, no matter what happens." A student asked, "Mr. Stafford, do you really write every single morning?" "I do," Bill said. "But," the student persisted, "what if you can't think of anything?"

Bill thought a moment, as if he were giving his answer for the first time. "Well," he said, "I lower my standards."

So thanks again to the Bibliophiles for their thoughtful gift full of rich and resonant memories.

Dwarves and Giants, Pinkshell, Flame—
O my dear, so many azaleas are dying!
We must have a party! Here! This afternoon!

—from "Azaleas" by Peter Meinke, in
Liquid Paper: New & Selected Poems,
U. of Pittsburgh Press 1991



Our most recent "perfect gift" was presented to Carl Mario Nudi at his February 2017 presentation. This was a gift 15 years in the making!

It was about 15 years ago that I became acquainted with an Ebay seller named jeanie-jo. Her uncle had an attic full of Lankes ephemera, and whenever he needed money, he would ask jeanie-jo to sell some items on Ebay. I purchased three magazines owned by Lankes for my Periodicals Collection and a postcard and registered letter from 1919 for my Autograph Letter Collection. I knew of Carl's interest in fellow printer Lankes, and last year, I donated the three magazines to the silent auction at the FBS annual banquet. Naturally, Carl made sure to get them!

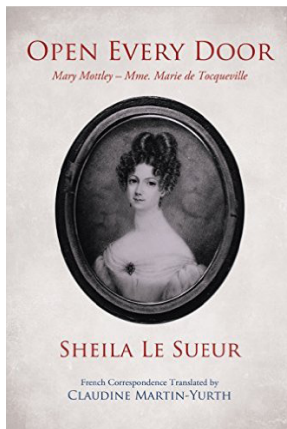
So as a memento for Carl's presentation, I thought "the perfect gift" would be the postcard and letter. These were part of a correspondence between Lankes and an admirer of his work, bookseller John Murray. In the postcard, Murray inquires about the price of some Lankes prints, and in the registered letter, Barclay's Bank of Oxford, U.K., sends Lankes a draft for \$18.00. Both are displayed on the following page.

Considering Carl's connections with Lankes, as printer and especially with the printing of *The Rich Mouse*, these letters certainly seemed to fit the description "the perfect gift"!

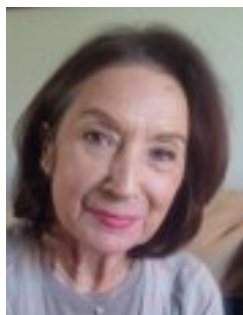
What Members Are Reading...

Reclaiming a Feminist Voice and a British King

Two recent historical books are garnering notice among feminists and classical scholars: a first-ever biography of an obscured 19th-century English woman; and an original assessment of Brutus of Troy, ancient mythological founder of Britain.



Sheila Le Sueur
(Jersey, UK / Mesa, AZ)



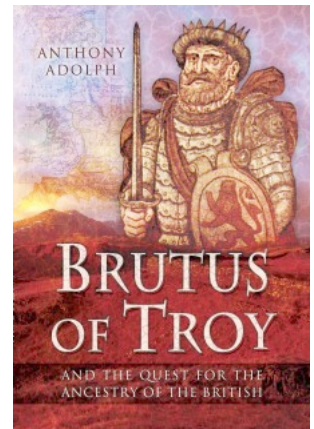
Claudine Martin-Yurth
(Normandy, France /
Salt Lake City, UT)

While most of us are familiar with Alexis de Tocqueville's classic, *Democracy in America*, 2 vols (1835, 1840), few know the extraordinary woman behind the man: **Mary Martin Mottley of Hampshire UK, later Mme. Marie de Tocqueville** (1799-1864), the subject of **Sheila Le Sueur's** biography, *Open Every Door* (AZ: [Dandelion Books](#), 2015; 307 pp., e-book, paper, cloth; \$26.95; [Amazon](#)).

Drawing upon contemporary accounts, archival records, and four research trips to France and the UK, Le Sueur has recovered a substantial individual who sustained a long and loving marriage, and whose views on matters political, feminist, and domestic proved useful to her important, very public husband. Adding historical context and texture to her narrative, Le Sueur depicts the challenges of an English wife in the charged diplomatic world of 19thC Paris. Sheila Le Sueur, originally of Jersey (Channel Islands), and presently a retired nurse in Mesa, AZ, is herself a remarkable figure. A survivor of the Nazi Occupation, and with training in medicine, she brings to her writings a large canvas of experience and empathy. Her book's valued collaborator is **Claudine Martin-Yurth** of Normandy, France, currently

in Salt Lake City, UT, who provided translations of selected de Tocqueville letters (Chap. 9, pp. 253-290, with, impressively, 13 photo-facsimiles). For further information, view Le Sueur's Remembrance [webpage](#) of her heroine, with touching personal asides. Truly, a labor of love. We are indebted to Le Sueur.

Proving, yet again, that the British never tire of mythologizing themselves, London's redoubtable genealogist and radio broadcaster, [Anthony Adolph](#), has now served up an ingenious new assessment of the ancient Brutus saga. In *Brutus of Troy and the Quest for the Ancestry of the British* (South Yorkshire: Pen & Sword, 2015; cloth, jacket, 237 pp; \$34.29; [Amazon](#)), Adolph excavates a quantity of British myth and archival information on the ancient figure of Brutus (c. 1135BC - c. 1079BC). Over 29 closely sourced chapters, with superb illustrations, including a possible timeline and family tree for his subject (pp. 213, 214), Adolph advances an attractive case for Brutus as a foundational, though (finally) fictitious, figure in British ancestry. According to established myth, Brutus, a great grandson of Aeneas and Aphrodite, liberated the descendants of the Trojan War, leading them on an epic voyage to Britain. Landing in Devon, England, Brutus (as lore has it) overthrew the local giants, laid the foundation for Oxford University and the city of London (the New Troy), and sired a long line of kings, including King Arthur and the ancestors of the royal family. Of special interest, as Adolph shows, is the persistence of the Brutus myth in British literature (Spenser, Shakespeare, Milton, Pope, Blake), as well as royal propaganda, and foreign policy. A dense, challenging project, sorting through the overlap of legend and fact.



Anthony Adolph
(London, UK)

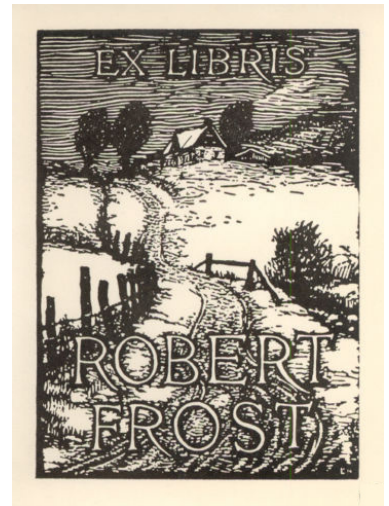
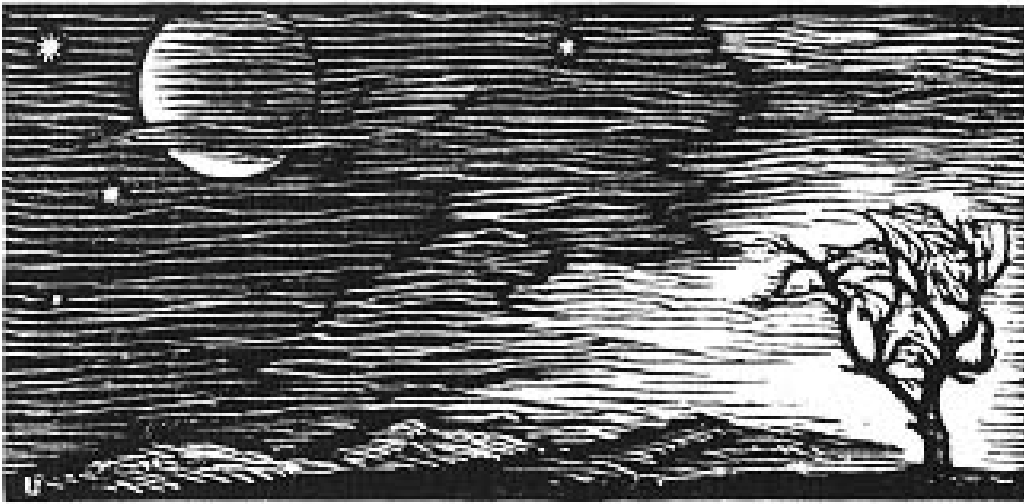


Brutus, first King of
Britain, from Rouille's
Insigniorum (1553)

– Contributed by Maureen E. Mulvihill, FBS VP, 2012-2015.

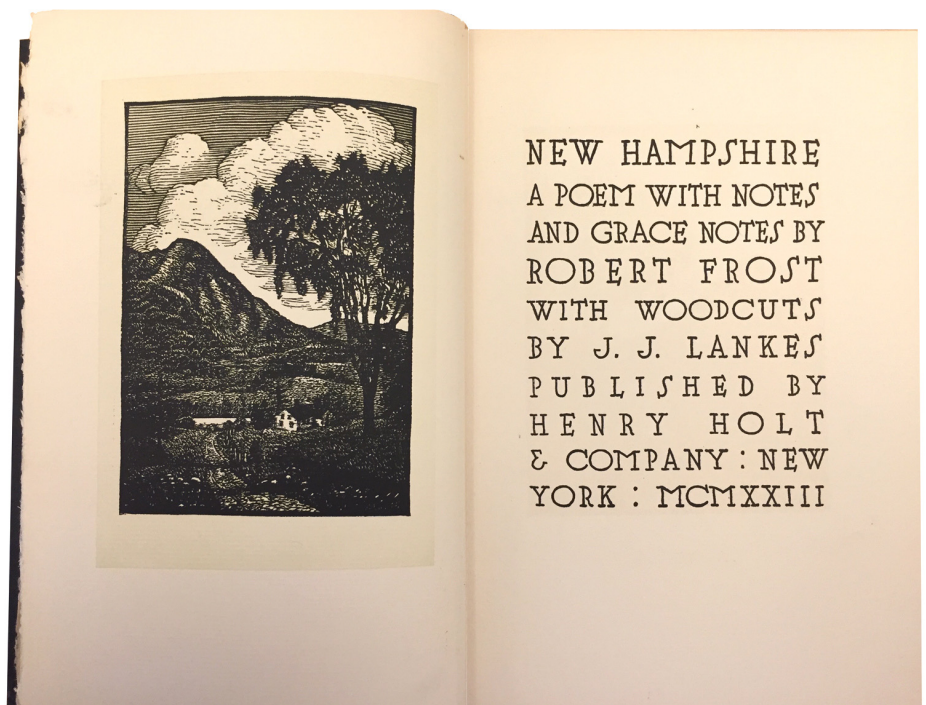
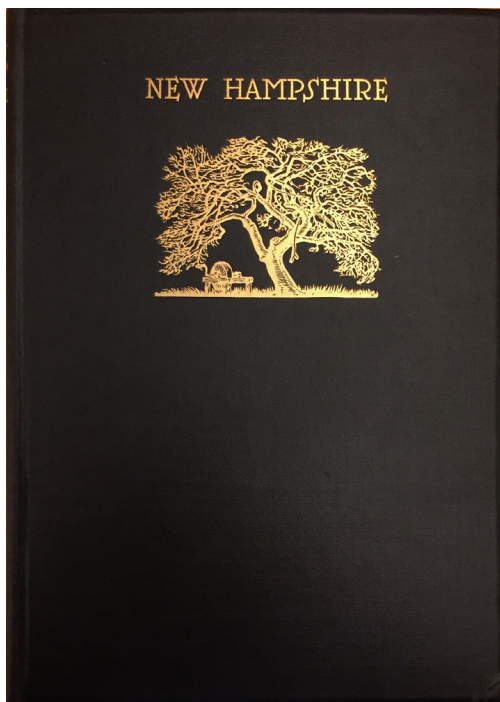
(my thanks to newsletter editor / FBS president, Charles M. Brown, for graceful page design)

Lankes and Frost – The Beginning of a Friendship



Left: A Lankes illustrations for Frost's poem "Star-splitter"; Right: Frost's bookplate, designed and printed by Lankes

In 1923, Robert Frost, already a famous American poet, met J. J. Lankes, who was establishing a reputation for his woodcuts. Lankes was an appreciator of Frost's poetry and had drawn inspiration from Frost for several works. But it was in 1923, that the two men worked together for the first time: Lankes prepared five woodcuts to illustrate Frost's poem "Star-splitter" that appeared in *Century Magazine* for September 1923. Their work had much in common – "a coincidence of taste" is how Frost put it – they were both interested to rural subjects and in the human's place in nature's scheme. Together, Frost and Lankes produced several books. The poems and illustrations work together in these, often fine, editions, such as *New Hampshire* (shown below) but the frequent publication of Frost in inexpensive modern editions or anthologies means that readers rarely see these works as their creators intended, as an artistic whole.



NEW HAMPSHIRE
A POEM WITH NOTES
AND GRACE NOTES BY
ROBERT FROST
WITH WOODCUTS
BY J. J. LANKES
PUBLISHED BY
HENRY HOLT
& COMPANY : NEW
YORK : MCMXXIII

Upcoming Events

March 2017



Laura Westley – *War Virgin: My Journey of Repression, Temptation, and Liberation*

Seminole Community Library
9200 113th St. N.

Seminole, FL

March 19, 2017

Laura Westley, a native of New Port Richey, Florida, graduated from West Point in 2001 with a degree in Chemistry and a minor in Nuclear Engineering. She was commissioned as an officer in the U.S. Army Adjutant's General Corps and assigned to the Aviation Brigade, 3rd Infantry Division, in Savannah, Georgia. On March 21, 2003, Laura and her unit were a part of the initial Iraq invasion. An amazing story starts right there.

Laura created an acclaimed one-woman show based on her experiences, which became her book *War Virgin: My Journey of Repression, Temptation and Liberation* (2016). Blending comedy and insight, Laura's book tells the story of a conservative idealist confronting the truth about life and herself on the battleground of Iraq of all places.



April 2017



Afternoon of the Poet with Peter Hargitai

Macdonald-Kelce Library
University of Tampa

401 W. Kennedy Blvd., Tampa, FL

April 16, 2017

Our guest for National Poetry Month is **Peter Hargitai**. Peter is the author of many books of poetry, short stories, novels, and translations. He has received many honors on both sides of the Atlantic, including the Landon Translation Award from the Academy of American Poets, the Fust Milan Award from the Hungarian Academy of Sciences, the Pro Cultura Hungarica Medal, and the 2009 Dr. Martin Luther King, Jr. Poetry Prize. At our April meeting, Peter will read and discuss his work.

A native of Hungary, Peter has also introduced the work of several Hungarian authors to English readers. His translation of Attila József is listed in Harold Bloom's *The Western Canon: The Books and School of the Ages*. His most recent book of poetry is *Witch's Island and Other Poems* (2013).



Florida Book Events Calendar

Know about any events of interest to book lovers? Send corrections and additions to Charles Brown, cmbrown@atlantic.net

LIBRARY BOOK SALES

For the numerous library book sales around the state, visit Florida Library Book Sales:

<http://www.booksalefinder.com/FL.html>

2 0 1 7

M A R C H

(no 2017 date yet)

BookMania!

Jensen Beach, FL (www.libraryfoundationmc.org/BookMania-2015-.html)

March 18, 2017

Southwest Florida Reading Festival

The Largest One-Day Reading Festival in Florida
Fort Myers, FL (www.readfest.org/)

March 24-25, 2017

6th Annual Venice Book Fair and Writers Festival

Venice, FL (<http://venicebookfair.com/>)

March 30-April 2, 2017

33rd Story Fest (sponsored by The Florida Story Association)

Mount Dora, FL (<http://flstory.com/festival/>)

A P R I L

April 1, 2017

Literary Feast (ext. 1989)

Fort Lauderdale, FL

(www.bplfoundation.org/literary-feast)

April 1-30, 2017

O, Miami Poetry Festival

Miami, FL (<http://www.omiami.org/>)

April 7-9, 2017

University of Florida Conference on Comics and Graphic Novels (est. 2002)

Gainesville, FL

(www.english.ufl.edu/comics/conference.shtml)

April 7-9, 2017

Word of South Festival

(presented by Tallahassee Community College)

Cascades Park, Tallahassee, FL

(<http://www.wordofsouthfestival.com/>)

April 11, 2017

“Old Books Still Matter,” Guest speaker, Maureen E. Mulvihill

Gelbart Auditorium, Selby Library, Sarasota, FL

April 21-22, 2017

Palm Beach Book Festival

West Palm Beach, FL

(<http://www.palmbeachbookfestival.com/>)

April 21-23, 2017

36th Annual Florida Antiquarian Book Fair

St. Petersburg, FL

(floridabooksellers.com/bookfair.html)

April 22, 2017

37th Annual Tampa-Hillsborough Storytelling Festival, Robert W. Saunders, Sr. Public Library,

1505 Nebraska Avenue, Tampa, FL

(<http://tampastory.org/>)

April 22-26, 2017

Alachua County Friends of the Library Book Sale

Gainesville, FL (<http://folacld.org/index.html>)

J U N E

May 31–June 3, 2017

Fellowship of American Bibliophilic

Societies 2016 Rare Book and Manuscript

Tour, Host: The Book Club of Texas, Dallas, TX

(<http://www.fabsocieties.org/meeting.html>)

J U L Y

(no 2017 date yet)

South Florida Book Festival

Fort Lauderdale, FL

Florida Book Events Calendar, concluded

July 2017, continued

July 27-30, 2017

Florida Supercon

Greater Ft. Lauderdale
Convention Center, Ft.
Lauderdale, FL ([http://
floridasupercon.com/](http://floridasupercon.com/))

AUGUST

August 11-13, 2017

Wizard World Comic Con

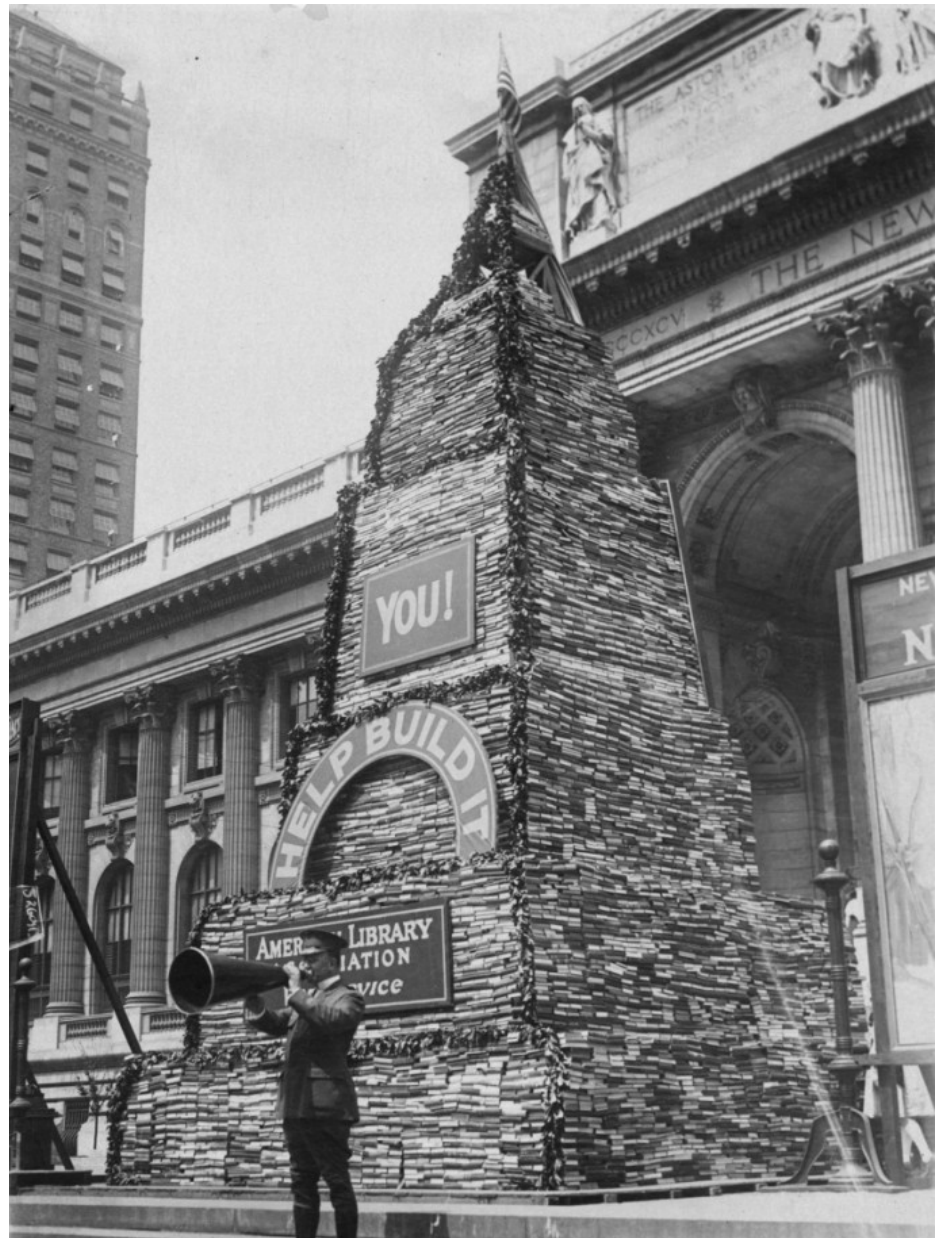
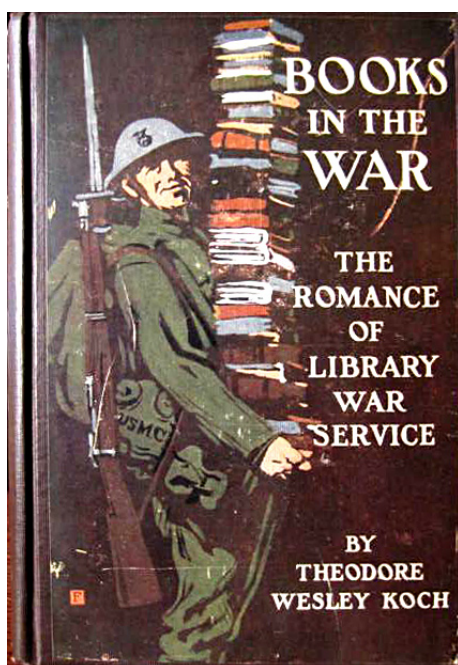
Orlando FL
([http://wizardworld.com/
comiccon/orlando](http://wizardworld.com/comiccon/orlando))

SEPTEMBER

September 15-17, 2017

**Florida Heritage Book
Festival**

St. Augustine, FL
(<http://fhbookfest.com/>)



WAR LIBRARY BOOK DRIVE

This monument stood in front of the New York Public Library. It was made of books donated for soldiers in World War I, an effort spearheaded by the American Library Association and documented in the 1919 book, *Books in the War* (photo left). Larger military encampments in Europe had reading room which were stocked by stateside donations. World War I was characterized by lengthy stalemates, which left men in positions for long periods of time. Soldiers were eager for reading material – so much so that presses were brought to the front to print magazines about the war for soldiers’ consumption. The soldiers were also fond of Rudyard Kipling and H.G. Wells, still well known today, but also the work of John Buchan and Nat Gould, popular authors of those days.



A Composing Stick Mystery



FBS member David Hall found this small composing stick at an antique store many years ago. Just readable at the left is RUSTPROOF / DRAPER & HALL CO. / MIDDLETOWN CT. (David is not related to the Hall in the company name.) The American Historical Society's Dictionary of Connecticut Biography gives some information: "Frank Isaac Hall... has been president of the Draper & Hall Company of

Middletown, which was founded by his brother-in-law, Thomas Draper, his brother, and himself. This business was sold in 1921." Draper patented a composing stick (Patent No. 905060) in 1907, but the sliding part of the stick is secured by a screw, not a clamp, as in the photo above. David would like to know more. If you can add any information, send it to the submission email (see page 20).



This Month's Writers and Contributors

Many thanks to those who contributed words and ideas to this month's newsletter! FBS members unless otherwise noted.

David Hall
Jerry Morris
Linda Morris
Maureen Mulvihill
Carl Mario Nudi
Gary Simons

Have an idea for an article for *The Florida Bibliophile*? Contact Charles Brown, cmbrown@atlantic.net, to submit or for assistance in preparing your article.



Join FBS!

If you love books, take your interest to the next level by joining a group of dedicated book collectors. You will meet serious collectors, dealers, scholars, and you will discover a lively, enjoyable group. You will find contact emails on the last page of this newsletter.

Membership is \$50. per year. You can find a membership form on our website. It will give you the address to which to send your filled-out form and payment.

Joining FBS also makes you a member of the national organization, the Fellowship of American Bibliophilic Societies.



Write for Your Newsletter!



Your input and content are needed. FBS is about participation, about discoveries, about passionate interests, and sometimes the deliciously obscure. Why not write about it?!



Florida Bibliophile Society, 2016-2017 Season



September 25 • Gary Simons – FBS member Gary Simons spoke about the novelist Catherine Gore (1799-1861), a writer in the Silver Fork genre, a category of Regency fiction featuring the lives of the English upper class and aristocracy.

October 16 • Elenora Sabin – Elenora has published numerous novels, some through commercial publisher Tor, private presses, WiDo and Double Dragon, and now self-publishing using Amazon's Create Space. Elenora talked about the advantages and disadvantages of each. She shared many tips that budding authors need to know about preparing a book for publication.

October 22-26 • Gainesville Getaway – The Alachua County Friends of the Library hosts a semiannual five-day sale featuring 500,000+ books and media ranging from rare and collectible books to vintage vinyl and recent magazines. A group of us met at the sale and then enjoyed lunch at the Harn Museum of Art. A day of book treasures and fun!

November 20 • Chris Sherman, Dining Editor of *Florida Trend* Magazine

December 20 • FBS Holiday Party – Our holiday gala was held at the home of Joan Sackheim. A glittering occasion in Joan's lovely home.

January 15 • Terry Seymour – Terry talked about his new book, over six years in the making: *Boswell's Books: Four Generations of Collecting and Collectors* (Oak Knoll, 2016; 556 pp.). Terry explained James Boswell's books, but those of Boswell's father, grandfather, and his two sons.

February 19 • Carl Nudi, FBS member and printer extraordinaire, spoke about the history of the book and demonstrated the presses at the Tampa Book Arts Studio. A great introduction to the history and practice of how books are made.

March 19 • Laura Westley, author of *War Virgin: My Journey of Repression, Temptation and Liberation* (2016) – With irreverent comedy and affecting insight, Laura's book tells the story of a conservative idealist and West Point graduate confronting the truth about life and herself on the battleground of Iraq of all places.

April 16 • Peter Hargitai, poet, novelist, translator – For National Poetry Month, FBS member Peter Hargitai will read and discuss his work. The recipient of many honors on both sides of the Atlantic, Peter has published numerous books of poetry and fiction. A native of Hungary, Peter has also introduced the work of several Hungarian authors to English readers.

April 21-23 • Florida Antiquarian Book Fair – FBS regularly hosts a table staffed by FBS members at the entrance to the Florida Antiquarian Book Fair. FBS members assist fair visitors with information and by checking bags and packages. And participating members receive free admission to the fair.

May 21 • FBS Annual Banquet – We close out the year with a luncheon banquet. It worked out so well last year that we're planning to return to Brio Tuscan Grille Restaurant. Our speaker will be Mike Slicker, proprietor of Lighthouse Books, celebrating his 40th year as a bookseller.

All meetings are held at 1:30 p.m. on Sunday afternoon unless otherwise announced. 

Endpaper • The Mystery of Printing



Normally, when something is explained, there is less mystery – but in some cases, the mystery is only compounded by a sense of wonder. That was my experience at the Tampa Book Arts Studio.

I believe that the more one learns about printing, the more amazing it is – it created millions of books over hundred of years, every one was built by hand, starting with tiny leaden gems – each one the product of a sculptor's art. Every step of the process had to be precisely executed, from designing and creating the type itself, to setting it, to taking an impression, to folding, cutting, binding... the nature of paper and ink... it's a world unto itself. If you wondered how anyone could collect thousands of "books about books," you should now have at least a partial explanation.

Learning about printing opens a door to a new appreciation of the many hands that go into making the book one holds and reads and remembers. It's why, when simply fanning through a book's pages, one is

more appealing than another, or why one book is more physically pleasurable to read, or why some books become treasures and others go into the "donate" pile.

Learning about printing is why some collectors seek out books that still reflect every aspect of the printer's and binder's crafts. For example, it's possible to imitate with special inks the raised surface of engraved printing – it achieves the effect, but it misses the point. In an age where the "virtual" is often more common than the real, the revival of letterpress printing, as is practiced at the Tampa Book Arts Studio, makes sense.

The physical aspect of the book, its design and production, is part of what turns a reader into a book lover into a bibliophile. Today, a text is often a collection of currents running around in a computer, but the book as a physical object is still valued. To paraphrase: rumors of the death of print are greatly exaggerated.

— Charles

The Florida Bibliophile Society

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Unattributed material has been prepared by the editor.